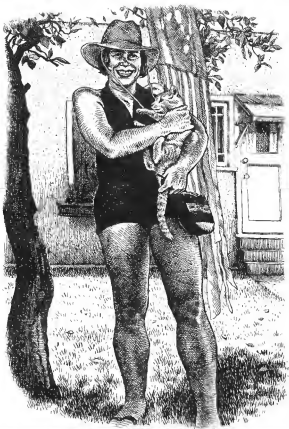


# Art & Beauty

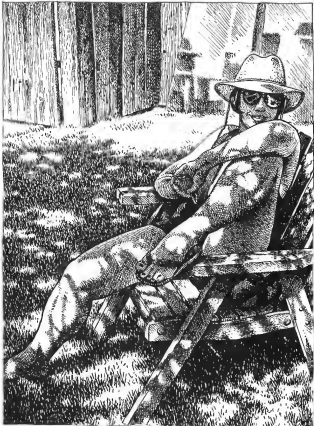
magazine



TO  
UPLIFT &  
ENLIGHTEN

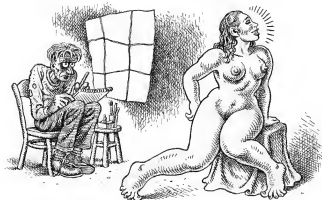


**I**N THIS POSE THE SWEEPING CURVES OF OUR MODEL'S LONG, MAGNIFICENT LEGS COMBINED WITH SUBTLE SHADOW EFFECTS FORM AN INTRIGUING STUDY REMINISCENT OF THE ANCIENT GREEK GODDESSES.



TAKEN UNDER SPECIFIC CONDITIONS OF LIGHT AND SHADE, THIS STUDY IS A DEMONSTRATION OF THE STRIKING TONAL EFFECTS THAT MAY BE OBTAINED BY CAMERA, PEN OR BRUSH WHEN BRIGHT SUNLIGHT IS FILTERED THRU LEAFY ROUAGE ONTO THE GORGEOUSLY CURSACIOUS LIMBS OF A LOVELY MODEL.

# Art & Beauty MAGAZINE



SHE: Don't you think that Postmodernism is an inclusive aesthetic that cultivates the variety of incoherence?

HE: Hey, I love my wife but OH YOU KID!

"ALL MEN ARE IN SOME DEGREE IMPRESSED BY THE FACE OF THE WORLD; SOME MEN EVEN TO DELIGHT. THIS LOVE OF BEAUTY IS TASTE. OTHERS HAVE THE SAME LOVE IN SUCH EXCESS THAT, NOT CONTENT WITH REMARKING, THEY SEEK TO EMBODY IT IN NEW FORMS. THE CREATION OF BEAUTY IS ART."

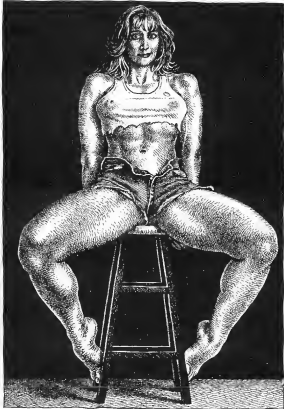
—RALPH WALDO EMERSON

"THE PEOPLE WHO MAKE *ART* THEIR *BUSINESS* ARE MOSTLY IMPOSTORS."

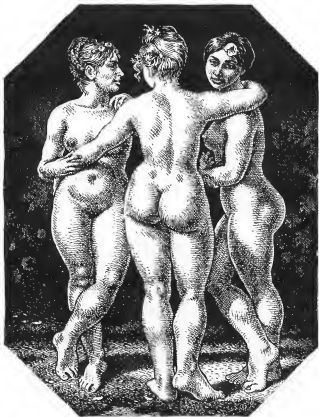
—PAULO PICASSO

"NO ARTIST OF ANY PERMANENT ACHIEVEMENT EVER THINKS OF MONEY ONE BIT MORE THAN IS ABSOLUTELY NECESSARY."

—N.C. WYETH



NOTE THE SEDUCTIVE CONTRAST BETWEEN THE SENSITIVE DOE-LIKE FACIAL EXPRESSION AND THE MAGNIFICENT BOLDNESS OF THE POWERFUL PHYSIQUE. A MORE SPLENDID MODEL COULD NOT BE FOUND BY AN ARTIST.



THE THREE GRACES — copied from REGNAULT

WARMTH OF SOFTLY MOLDED CONTOURS IS ONE OF THE CHARMS OF THIS EXQUISITE CLASSIC COMPOSITION OF NUDE FIGURES.

"ABSTRACT ART: A PRODUCT OF THE UNTALENTED SOLD BY THE UNPRINCIPLED TO THE UTTERLY BEWILDERED."

—AL CAPP, creator of the popular comic strip "Li'l Abner"

"MINIMAL ART IS MAXIMUM PROFIT."

—ISAMU NOGUCHI, Minimalist sculptor

"ART IS ANYTHING YOU CAN GET AWAY WITH."

—MARSHALL MCLUHAN



"SPLENDOR IN THE GRASS" or "CARPET NAPPING"

A SENSE OF SERENITY AND NATURAL SIMPLICITY PERVADES THIS SCENE. IN ADDITION, THE ARTIST HAS IMPOSED WARMTH AND LIFE INTO HIS FINE PENWORK.

"IT'S THE DUTY OF EVERY WOMAN WHO HAS A GOOD FIGURE TO PRESERVE IT AS LONG AS THEY CAN, AND THEY SHOULD NOT WAIT UNTIL THEY GET FAT, FROWSY AND PORTY, BUT SHOULD TAKE SYSTEMATIC EXERCISES TO PRESERVE THE SMOOTHNESS OF THEIR MUSCLES ALL THEIR LIFE."

—RUTH STEVENS from an article,  
"Why Cabaret?" in  
ARTISTS AND MODELS MAGAZINE,  
February, 1926

I BELIEVE THAT IT MAY HAPPEN THAT ONE WILL SUCCEED, AND ONE MUST NOT BEGIN TO DESPAIR, EVEN THOUGH DEFEATED HERE AND THERE; AND EVEN THOUGH ONE SOMETIMES FEELS A KIND OF DECAY, THOUGH THINGS GO DIFFERENTLY FROM THE EXPECTED. IT IS NECESSARY TO TAKE HEART AGAIN AND NEW COURAGE. FOR THE GREAT THINGS ARE NOT DONE BY IMPULSE BUT BY A SERIES OF SMALL THINGS BROUGHT TOGETHER. AND GREAT THINGS ARE NOT SOMETHING ACCIDENTAL, BUT MUST CERTAINLY BE WILLED.

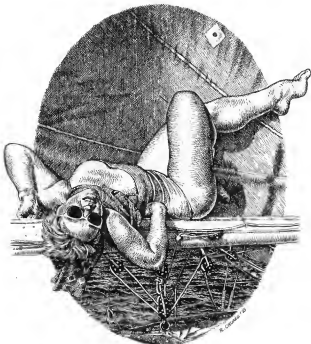
—VINCENT VAN GOGH

"THOUGH ONE SHOULD TAKE CARE NOT TO REMAIN IMPRISONED IN THE FORMS WE HAVE INHERITED, ONE SHOULD NEITHER, FROM LOVE OF PROGRESS, IMAGINE THAT ONE CAN DETACH ONESELF COMPLETELY FROM THE PAST."

— CLAUDE MONET

"IT IS EMPATHY WITH THE HUMAN CONDITION AND ARTISTIC FREEDOM THAT LOGICALLY PRODUCE THE HIGHEST WORK."

— JUSTIN GREEN

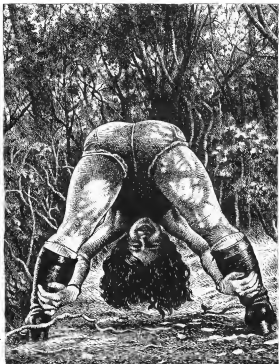


FULL OF LIVELY ANIMATION, THIS FIGURE SUGGESTS THE ACTIVITY AND JOY OF LIFE WHICH IS ACCREDITED IN MYTHOLOGY TO THE DAUGHTERS OF NEPTUNE. AS A COMPOSITION IT IS UNUSUAL AND SPLENDIDLY BALANCED.





THE REAL ORIGINALITY AND POWER OF THIS DRAWING  
ACCENTUATES THE AMERICAN WOMAN'S STRONGLY DEVELOPED  
APPRECIATION OF PHYSICAL FITNESS.



## "PEEK-A-BOO"

THIS STUDY SHOWS A BEAUTIFUL GIRL IN A PLAYFUL MOOD, YET IF THE ARTIST IS NOT BRILLIANTLY SKILLFUL, SUCH A POSE WILL RESULT IN NEITHER SYMMETRY NOR GRACE.



HERE IS A SECOND ROSE BY THE PLAYFUL YOUNG LADY SHOWN ON THE PREVIOUS PAGE. HER WELL-ROUNDED FORM DELIGHTS THE EYE IN THIS CHILDISH COSTUME AND ATTITUDE. THE ARTIST'S IMAGINATION IS STIMULATED BY SUCH PICTURES, WHICH GIVE HIM THE HIGH LEVEL OF MOTIVATION REQUIRED FOR HIS METICULOUSLY DETAILED PEN-AND-INK RENDERING TECHNIQUE.

"EVERYTHING WHICH BECOMES CONSCIOUS AS UNITY IS ALREADY TERRIBLY COMPLICATED; WE UNFAIRLY HAVE ONLY THE SEEMING OF UNITY. THE PHENOMENON OF THE BODY IS THE RICHER, CLEARER, MORE PLEASANT PHENOMENON; PREFERABLE IN TERMS OF METHOD, WITHOUT THIS IN ANY WAY IMPLICATING ITS ULTIMATE MEANING."

— FRIEDRICH NIETZSCHE



MANY HUNDREDS OF MODELS HAVE TO BE EXAMINED BY ARTISTS TO FIND ONE WHO POSSESSES AS PERFECT A FIGURE AS THE SUBJECT OF THIS SEATED STUDY. SHE EXHIBITS AN ELUSIVE CHARM WHICH A PRINCESS OF ROYAL BLOOD MIGHT ENVY.

"WE DON'T HAVE TO DISCUSS MY PICTURES—WE CAN SEE THEM. I BASE EVERYTHING ON THE VISIBLE. I DON'T WANT TO INVENT NEW THEMES AND DON'T WANT TO ARRANGE THEMES AS SQUADRO DALLI DOES, FOR EXAMPLE....ART DEFIES ALL DEFINITION. YOU ARE AN EMPTY VESSEL FOR A LONG TIME, THEN SOMETHING GROWS THAT YOU DON'T WANT, SOMETHING CREEPS INTO IT THAT YOU ACTUALLY CANNOT DO. THE GOD OF CHANCE CREATES IN US. I AM EMPHATICALLY OPPOSED TO DOGMA IN ART. THE FACT OF THE MATTER IS THERE JUST IS NOT A SCIENCE AND IS NOT SUBJECT TO ANY TRIANGLE LAW. THE PAINTER HAS TO WORK WITH THE LIVING PHENOMENON. IT IS HIS TASK TO THROU THE WORLD AND SHOW PEOPLE THAT THEY CANNOT LIVE ON BREAD ALONE. I AM AGAINST THE PAINTERS WITHOUT DRUGS, WHO PRUNT WITH A BRUSH, SHOOT IN THE CANVAS WITH A CROSS-BOW AND LET COLORED GRUVY RUN DOWN IT..."

— OTTO DIX, 1958

THE ARTIST'S MODEL  
ADMIRING HER OWN  
BEAUTY AS REFLECTED  
IN THE MIRROR—THAT  
SCULPTED DARK BEAU-  
TY WHICH MEN SINCE  
TIME IMMEMORIAL  
HAVE IDEALIZED.

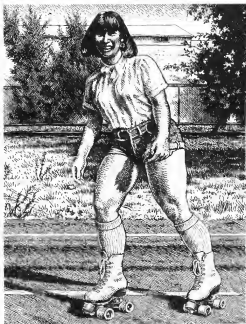


"DO NOT FAIL TO DRAW SOMETHING EVERY DAY, FOR NO MATTER HOW LITTLE IT IS IT  
WILL BE WORTH WHILE, AND TO YOU A WORLD OF GOOD."

— CENNINI, 1300s

"ART IS A RESULT OF A CREATIVE IMPULSE DERIVED OUT OF A CONSCIOUSNESS OF LIFE"

— JOHN SWAN



THIS HEALTHY CALIFORNIA GIRL DEVOTES CONSIDERABLE PORTIONS OF HER TIME KEEPING HER BODY PERFECT BY JUDICIOUS EXERCISES—AND SKATING IS ONE OF HER FAVORITES.

"SETTING OUT TO DO WHAT ULTIMATELY CANNOT BE PERFECTED IS WHAT MAKES ARE. THE EFFORT TO DO THE IMPOSSIBLE LEADS TO CREATIVE WORK."

— JOHN SLOAN

"LIKE A CHILD, I PAINT WITH AN ARTLESS SOUL AND THE INSTINCTS OF MY FINGERTIPS"

— PIERRE AUGUSTE RENOU.



THIS DRAWING HAS THE VIVIDNESS AND DYNAMIC QUALITY FOR WHICH THE ARTIST IS NOTED. THE STRONG, ARRESTING FIGURES BASKING IN THE WARMTH OF THE SUN ARE OF CLASSICAL PROPORTIONS. THE ARTIST HAS CAUGHT UP THE EXQUISITE SHADINGS WHICH A MORNING SUNBEAM CAN CREATE, AND BEAUTIFULLY REPRODUCED THEM.



"A DAUGHTER OF THE GODS"—SO A POET MIGHT DESCRIBE THIS BEAUTIFUL, FRECKLE-FACED VISION. SHE HAS AN IRRESISTIBLE SMILE AND IS SO LOVELY THAT ALL SUCCEED TO HER CHARMS.

---

"LOOKING AT PICTURES REQUIRES ACTIVE PARTICIPATION, AND, IN THE EARLY STAGES, A CERTAIN AMOUNT OF DISCIPLINE. ...BUT ON THE WHOLE I HAVE FOUND THAT MY FEELINGS FALL INTO THE SAME PATTERN OF IMPACT, SCRUTINY, RECOLLECTION AND RENEWAL."

—KENNETH CLARK

---

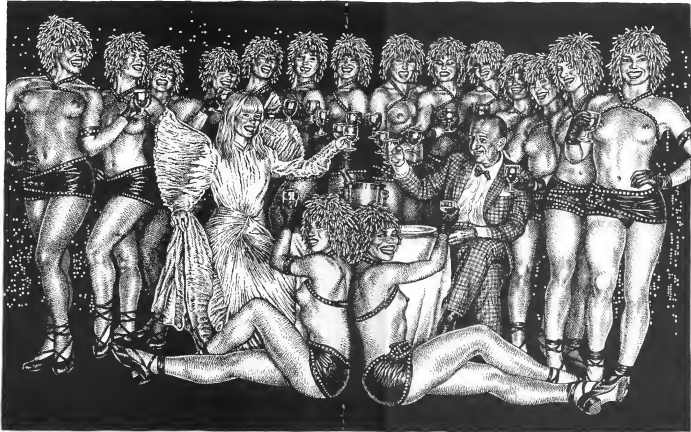
"THERE IS NO GREAT ART WITHOUT A GREAT TECHNIQUE BACK OF IT."

—WILLIAM MERRITT CHASE





**Q**UELLE SWEET FRIGID-A-PACE ONCE AGAIN, TURNING PLEASURE INTO THE SUN. GIRLS PURSUING FIGURES OF SUCH PERFECTION AS THIS CHEERFUL MODEL MAY HAVE BEEN FOUND IN ANCIENT GREECE, BUT HAPPILY ARE ALSO NOT ENTIRELY UNKNOWN IN OUR OWN TIME. A LIFE OF PROPER PHYSICAL CARE AND MODERATION OF HABITS IS MOST CERTAINLY CONDUVE TO BODY BEAUTY AND IS SURE TO BENEFIT THE HEALTH.



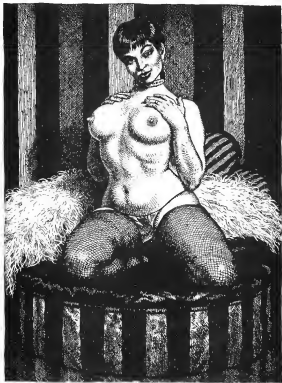
*A typical bevy of bouncing beauties at the Crazy Horse Saloon in Paris surround lovely Lova Moor and her husband, Alain Bernardi, owner, in happier days before he committed suicide.*



TWO FRIENDS — ONE IS SHY, THE OTHER DEVILISH.

"SINCE BAD ART HAS A HARMFUL EFFECT ON SOCIETY, IT SHOULD NEVER GO UNCHALLENGED; BUT SINCE THE BAD ARTIST (LIKE THE GOOD ONE) IS AN ARTIST AT ALL ONLY BECAUSE HE CLAIMS HE IS, AND HAS GOTTEN AT LEAST ONE OTHER PERSON TO BELIEVE HIM, HOW IS HE TO BE CHALLENGED? THE ONLY AVAILABLE RULES ARE THOSE OF THE GUNFIGHTER."

— JOHN GARDNER



GERALDINE GARDNER, NIGHTCLUB PERFORMER OF THE 1950s, IN A POSE SHOWING THE BEAUTIFUL LINES OF HER BODY THAT MAKE HER AN IDEAL SUBJECT FOR THE ARTIST'S PEN. THE CAPTION ON THE ORIGINAL PHOTO FROM WHICH THIS DRAWING WAS TAKEN CLAIMS THAT "HER BODILY STRATEGY REALLY SPARKLES."



## TWO GIRLS, 1945

*copied from ROSSINOLD Marsh.*

MARSH WAS INSPIRED BY THE SIGHT OF BEAUTIFUL WOMEN IN THE EVERYDAY LIFE OF THE CITY. THERE IS A VIBRANT, SENSUAL QUALITY IN THIS ARTIST'S WORK WHICH HAS NEVER BEEN SURPASSED.

"THE BASIC PROJECT OF ART IS ALWAYS TO MAKE THE WORLD WHOLE AND COMPREHENSIBLE, TO RESTORE IT TO US IN ALL ITS GLORY AND ITS OCCASIONAL MASTINESS, NOT THROUGH ARGUMENT BUT THROUGH FEELING, AND THEN TO CLOSE THE GAP BETWEEN YOU AND EVERYTHING THAT IS NOT YOU, AND IN THIS WAY PASS FROM FEELING TO MEANING. IT'S NOT SOMETHING THAT COMMITTEES CAN DO. IT'S NOT A TASK ACHIEVED BY GROUPS OR BY MOVEMENTS. IT'S DONE BY INDIVIDUALS, EACH PERSON MEANING IN SOME WAY BETWEEN A SENSE OF HISTORY AND AN EXPERIENCE OF THE WORLD."

— ROBERT HUGHES, *"Shock of the New,"* 1960



### "ZEKE YOUNGBLOOD'S DANCE MARATHON, 1932

— Copied from REGINALD MARCH

"AN EPOCH CAN ONLY BE RECORDED BY THE ARTISTS OF THAT TIME, THAT IS TO SAY, THE ARTISTS WHO HAVE LIVED THROUGH IT. EACH AGE MUST HAVE ITS OWN ARTISTS TO EXPRESS IT AND TO RECORD IT FOR THE FUTURE."

— GUSTAVE COORBET

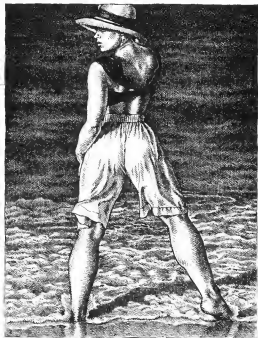
"CONTENT IS NOT THE SAME THING AS SUBJECT MATTER: IT IS WHAT THE ARTIST DISCOVERS IN HIS SUBJECT. IT IS ITS CONTENT THAT MAKES ANY WORK OF ART DYNAMIC. IT IS THE CONTENT THAT THE ARTIST DISTILLS FROM LIFE AND WHICH, THROUGH ITS INFLUENCE ON THE SPECTATOR, HE COMPREHENDS IT, FLOWS BACK INTO LIFE....

THE CONTENT OF A WORK OF ART CAN ONLY BE SEEN FROM DEFINITE, SPECIFIC, PARTICULAR EXPERIENCE. THE ARTIST CANNOT AIM AT SUCH QUALITIES DIRECTLY. THEY WILL BE ACHIEVED BY THE MOST FAITHFUL INSIGHT INTO WHAT IT MEANS TO BE A PARTICULAR PERSON IN A PARTICULAR SITUATION."

— JOHN BERGER



ANCIENT SUMERIAN STATUE, MIDDLE OF THE THIRD MILLENIUM, B.C.



EXHILANTING GRACE AND SUPPLE SLENDERNESS OF FORM LEND AN AIR  
DYING TO THIS MODEL, WHOSE FORM HAS BEEN CAPTURED FOR ETERNITY.

"It's REALLY ABSURD TO MAKE AN IMAGE, LIKE A HUMAN BEING, WITH PAINT, TODAY,  
WHEN YOU THINK ABOUT IT...BUT THEN ALL OF A SUDDEN IT WAS EVEN MORE ABSURD  
NOT TO DO IT."

— WILLIAM DE KOONING, 1960

## WOODLAND TRAIL IN SPRINGTIME



Here is a poignant study in contrast between an enchanting scene in nature and a typical, modern urban landscape, both drawn by the same artist from life. In one we are given an exquisite sense of serenity, solitude and reflection amid the benevolent borders of our God-given heritage, while in the other we are made witness to an all-too-common-place

human environment of our time, with its stucco-surfaced apartment buildings, power lines, cars and streets. Ah, how far we've fallen since the days of Adam and Eve!



VIEW  
OF  
LOS ANGELES



"THROUGHOUT HISTORY REVOLUTIONS IN ART HAVE TAKEN THE FORM OF A RETURN TO NATURE AS AGAINST EXHAUSTED FORMULAS OF PICTURE-MAKING, OR AN EXCESSIVE ATTACHMENT TO STYLE FOR ITS OWN SAKE. ALL TRUE REVOLUTIONS ARE POPULAR AND ANTI-HERARCHIC. AND CERTAINLY POPULAR ART IS ALWAYS REALISTIC."

—KENNETH CLARK.



DESPISE THE RELENTLESS DRIVE TOWARD ELIMINATION OF THE GAYOT IN MODERN ART MOVEMENTS, THE FEMALE FORM CONTINUES TO DEMAND ATTENTION.

OR LESS ARTICULATEDLY, BUT NOT HIS EXPERIENCE. DURING THE MOMENTS IN WHICH A HUMAN BEING IS AN ARTIST, HE FINDS SHAPE FOR THE WORDLESS STRUCTURE OF WHAT HE HAS FELT. FOR RHYME CAN BEAT A MEASURE OUT OF TROUBLE."

WHY DO SOME LANDSCAPES, ANECDOTES OR GESTURES 'RING THE BELL'? BECAUSE THEY SUGGEST, IN SOME PARTICULAR MEDIUM, A SIGNIFICANT FORM FOR A RELEVANT TRUTH."

—RUDOLF ARNHEIM

From "Art and Visual Perception."

"ART IS A PRIESTHOOD WHICH REQUIRES PURE SOULS WHO BELONG TO IT ENTIRELY."

—PAUL Cézanne

"DON'T DWELL OVER SUCCESS ANY MORE THAN FAILURE. START FRESH EVERY DAY."

—WILLIAM MERRITT CHASE.

"MY STUDIES ARE FAR FROM WHAT I WOULD WISH. IT IS INDEED FRIGHTENINGLY DIFFICULT TO DO SOMETHING THAT IS COMPLETE IN EVERY RESPECT. I WANT TO STRUGGLE, SCRAPE OFF, START AGAIN, BECAUSE ONE CAN DO WHAT ONE SEES AND UNDERSTANDS... ALL OF WHICH PROVES THAT WE MUST THINK OF NOTHING ELSE. IT IS THROUGH OBSERVATION AND REFLECTION THAT ONE MAKES DISCOVERIES."

—CLAUDE MONET, 1864

"DOES THE ARTIST EXPERIENCE THE WORLD AND LIFE DIFFERENTLY FROM ORDINARY MEN? THERE IS NO GOOD REASON TO THINK SO. TO BE SURE, HE MUST BE DEEPLY CONCERNED WITH—AND IMPRESSED BY—HIS EXPERIENCES. HE MUST ALSO HAVE THE WISDOM TO FIND SIGNIFICANCE IN INDIVIDUAL OCCURRENCES BY UNDERSTANDING THEM AS SYMBOLS OF UNIVERSAL TRUTHS. THESE QUALITIES ARE INDISPENSABLE, BUT THEY ARE NOT LIMITED TO ARTISTS. THE ARTIST'S PRIVILEGE IS THE CAPACITY TO APPREHEND THE NATURE AND MEANING OF AN EXPERIENCE IN THE TERMS OF A GIVEN MEDIUM, AND THIS TO MAKE IT TANGIBLE. THE NON-ARTIST IS LEFT 'SPEECHLESS' BY THE FRUITS OF HIS SENSITIVE WISDOM. HE CANNOT GIVE THEM ADEQUATE MATERIAL FORM. HE CAN EXPRESS HIMSELF, MORE



THERE IS CONSIDERABLE DRAMATIC FEELING IN THIS PICTURE—THE LINES ARE NOT POSED IN CONVENTIONAL OR EASY ATTITUDES—THE MOVES FOCUS ITS-  
SELVES SILENTLY AND STRONGLY, WHILE HER FACE CERTAINLY DOES NOT LACK  
APPEAL.

"WHEN ONE FOLLOWS NATURE, ONE OBTAINS EVERYTHING."  
— AUGUSTE RODIN

"GENIUS IS ONLY RECOGNIZED IN PEOPLE WHO SUCCEED."  
— WILLIAM MENNITT CHASE



HERE IS A FACE AND FIGURE DISTINCTLY EUROPEAN IN ITS TYPE—SHE WOULD HAVE BEEN ADORÉD AS A MODEL BY THE EARLY ITALIANS. IT IS INDEED A PRIVILEGE TO BEHOLD SUCH PERFECTION OF THE FEMALE FORM.



THE SAME SUPERB MODEL AS SHOWN ON THE OPPOSITE PAGE IS HERE SHOWN IN ANOTHER POSE, WHICH DISPLAYS HER MAGNIFICENT LONG BLACK HAIR IN ADDITION TO HER UNUSUALLY FINE ANATOMICAL CHARACTERISTICS.



Detail from **HAY MAKING (JULY)** after BREUGEL

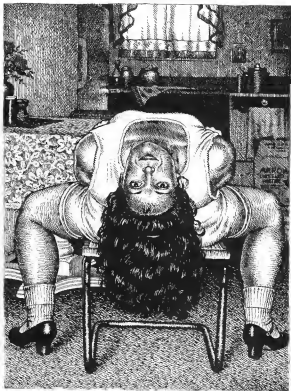
PROLONGED CONTEMPLATION OF ANY PICTURE BY THE GREAT 16TH CENTURY FLEMISH MASTER, PROVES TO BE AN ENRICHING EXPERIENCE. FOR INSTANCE, A CLOSE STUDY OF THIS DETAIL REVEALS TO US MUCH MORE THAN JUST A PICTURE OF THREE PEASANT WOMEN ON THEIR WAY TO WORK IN THE FIELDS. IT IS A DEEP CHARACTER STUDY OF THREE AGES OF LIFE. ON THE LEFT IS OLD AGE, DISTRESSFULLY REMOVED BY PACE WITH THE WORLD, POORLY. IN THE MIDDLE WALKS YOUTH, BRIGHT-EYED, HOPEFUL AND (WICACANT) AND ON THE RIGHT STRIDES MIDDLE AGE, WHO STARES, GRIMLY STRAIGHT AHEAD, WITH HER MIND FULL OF CARES AND RESPONSIBILITIES, THE "DREAMS OF LIFE."



**A** FANTASTIC STUDY OF A FINELY FORMED WOMAN IN HER STATURES—SHE SEEMS TO CARRY WITH HER THE VERY SPIRIT OF NATURE—AND HER STRONG, HEALTHY BODY CERTAINLY REPRESENTS THE HEIGHT OF CLASSIC FEMININE BEAUTY. THE ART STUDENT WILL BE PARTICULARLY INTERESTED IN THE PLAY OF LIGHT AND SHADOW CREATED BY THIS POWERFUL FEMALE FORM STANDING AGAINST A BACKGROUND OF TEXTURED ROCKS.



THE SWEETLY BASHFUL EXPRESSION COMBINED WITH THE WHOLESOME STRENGTH AND SOLIDITY OF THE PHYSIQUE MAKE THIS BEAUTIFUL RURAL AMERICAN WOMAN, TO OUR WAY OF THINKING, A TREAT FOR THE ART STUDENT. THE PICTURE IS DRAWN WITH TRUE BRASSON AND VERY REAL DEPTH OF FEELING.



THERE IS INFINITE, NEVER-ENDING VARIETY TO THE HUMAN BODY AND THE POSES IN WHICH IT MAY BE PLACED BY THE SKILLED ARTIST. IT IS IN THESE UNUSUAL ANGLES OF THE BODY THAT THE TRUE ARTIST FINDS INSPIRATION FOR THE CREATION OF INNOVATIVE AND EXCITING COMPOSITIONS.



"YOU SHOULD OFTEN AMUSE YOURSELF WHEN YOU TAKE A WALK FOR RECREATION, IN WATCHING AND TAKING NOTE OF THE ATTITUDES AND ACTIONS OF MEN AS THEY TALK AND DISPUTES, OR COME TO BLOWNS WITH EACH OTHER... NOTING THESE DOWN IN A LITTLE POCKET-BOOK WHICH YOU OUGHT ALWAYS TO CARRY WITH YOU!"

— LEONARDO DA VINCI

"ART SPRINGS FROM HUMANITY AS IT IS, FROM HISTORY, FROM TIME, AND IT IS ALWAYS MORE COMPLEX IN STATEMENT, IF NOT METHOD, THAN SCIENCE. IT IS FOR OTHER HUMAN BEINGS: IT IS CONSOLATORY OR MENACING, BUT ALWAYS MORE OR LESS THERAPEUTIC IN INTENTION, AND ITS THERAPY HAS TO APPLY TO A THING FAR TOO COMPLEX (AND INDEED RITUALISTIC) FOR SCIENCE TO CONTROL OR CURE—THE HUMAN MIND."

— JOHN POWERS, *"The Artist"*

"TO BE AT ODDS WITH HIS TIMES—THERE LIES THE NAUSION D'ETRE OF THE ARTIST!"

— ANDRÉ GIDE

THIS GIANT FEMALE BODYBUILDER PROVES THOSE UNTHINKING PEOPLE WRONG WHO BELIEVE FEMININE BEAUTY CAN NEVER BE HARMONIOUS WITH WELL-DEVELOPED MUSCULATURE.



WITH HER LOVELY GOLDEN HAIR AND TREMENDOUS PHYSICAL PRESENCE SHE SERVES THE VERY INCORPORATION OF LIBERATED FEMALE EXUBERANCE AND BRASH SELF-CONFIDENCE.



"MONEY, THE MEASURE OF [THE ART] MARKET, HAS BECOME THE FOURTH DIMENSION OF ART. ONCE ANCILLARY TO THE APPRECIATION OF ART, PRICE NOW LODGES ITSELF LIKE A REFLEX AT THE CENTER OF OUR AESTHETIC FACULTY. WE CAN NO LONGER THINK ABOUT ART WITHOUT GLANCING DOWN THE LONG PERSPECTIVAL PRICE TUNNEL WHOSE BRIGHTLY LIT FOREGROUND FEATURES ALL \$82.5 MILLION WORTH OF VINCENT VAN GOGH'S 'DR. GACHET', WITH THE REST OF HUMAN ARTIFICE RECEEDING BY DEGREES INTO LESS REMUNERATIVE TWILIGHT."

— JAMES GARDNER  
*"Culture or Trash," 1993*

"IMAGINATION IS MORE IMPORTANT THAN KNOWLEDGE."

— ALBERT EINSTEIN

**"WITHOUT UNCEASING PRACTICE NOTHING CAN BE DONE. PRACTICE IS ART! IF YOU LEAVE OFF YOU ARE LOST! THE WHOLE BUSINESS OF MAN IS THE ART, AND ALL THINGS COMMON. NO SECRECY IN ART."**

— WILLIAM BLAKE



**ANONYMOUS MAN WITH BANGO**

IN THIS PICTURE THE QUIANT CHARACTER, IN HIS RUSTIC SETTING, FORMS A MOST INTRIGUING SLEEK

**"IT IS HARDER TO SEE THAN IT IS TO EXPRESS. THE WHOLE OF ART RESTS IN THE ARTIST'S ABILITY TO SEE WELL INTO WHAT IS BEYOND HIM. NOTHING WILL DO BUT THE MOST PRECISE STATEMENT. HE MUST NOT ONLY BEND TECHNIQUE TO HIS WILL, BUT HE MUST INVENT TECHNIQUE THAT WILL FIT HIS NEED."**

**"IT WOULD BE EASY TO DIVIDE ARTISTS INTO TWO CLASSES: THOSE WHO GROW SO MUCH WITHIN THEMSELVES AS TO MASTER TECHNIQUE BY THE FORCE OF THEIR NEEDS, AND THOSE WHO ARE MASTERED BY TECHNIQUE AND BECOME STYLISTS."**

— ROBERT HENRI  
"Art Spirit"

**"A WORK OF ART MUST BE BORN OF CONSCIOUS INTENTION AND DELIBERATE STRIVING: AND THE SPECTATOR, ALTHOUGH HE MAY NOT IMMEDIATELY AND FULLY UNDERSTAND THE WORK, MUST BE ABLE TO INFER THIS."**

**"WHEN A PRINTER, IS UNFAITHFUL TO HIS EXPERIENCE IN ORDER TO MEET A CONVENTIONAL DEMAND OF THE PERIOD'S TASTE, HIS TALENTS ARE BETRAYED."**

**"THE FUNCTION OF THE ORIGINAL ARTIST IS TO RENEW THE TRADITION TO WHICH HE BELONGS."**

— JOHN BERGER

**"A 'MAINSTREAM' FOR BETTER OR WORSE, UNDENIABLY EXISTS: BETTER, BECAUSE MUTUALITY AND RECIPROCITY, WHICH FORM THE FOUNDATION OF ALL CIVILIZED INTERACTION, REQUIRES AGREED-UPON NORMS, AND WORSE, BECAUSE A MAINSTREAM CAN BECOME A TYRANNY OF MAJORITY VALUES. ALTERNATIVE NARRATIVES CONTINUALLY TAKE ON NEW IMPORTANCE BY REDEFINING THE MAINSTREAM TO INCLUDE THEMSELVES (AS COURTESY DID). ARTISTS' CREATIVE STRUGGLE TO RECONCILE THEIR INDIVIDUAL IMAGINATIVE LIFE WITH THEIR SOCIAL EXISTENCE CAN—THROUGH THE EMPIRISTIC READING OF VIEWERS—AFFECT THE LEVEL ON WHICH OTHERS EXPERIENCE EVENTS."**

— JONATHAN FINBERG, "Art Since 1940" (1995)



THAT ROGUISH SMILE...  
THOSE DARK EXPRESSIVE  
FEATURES ARE INDEED  
.... *ENTRANCING.*

\$4.95

ISSN 0-07816-336-8



504952

0-07816-336-8



Sir Real's

UNDERGROUND  
COMIX CLASSIX

**Art & Beauty  
Magazine**

**Published 1906**

**(1st edition)**

**Kitchen Sink Press, Inc.**

**\$4.95**

**37 pages**

**Printed on 7 copies**

**7 5/8" x 11 1/2"**

**Stories:**

A collection of stories drawn by Robert Crumb.

**Artists:**

Robert Crumb 1:00